

An oil painting depicting a Native American man and woman on horseback. The man, on the right, stands tall on a dark brown horse, wearing a light blue and white patterned shirt, a red sash, and a feathered headdress. The woman, on the left, sits on a smaller brown horse, wearing a dark red dress. They are positioned on a rocky, uneven ground. The background features a vast, hazy landscape with distant mountains under a sky filled with soft, colorful clouds in shades of blue, green, and orange. The painting style is expressive, with visible brushstrokes and a rich, textured surface.

Bonhams

Western Art

Los Angeles | April 26, 2023







Western Art

Los Angeles | Wednesday April 26, 2023 at 1pm

BONHAMS

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SALE NUMBER

28364
Lots 1 - 141

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

ILLUSTRATIONS

Front Cover: Lot 48
Inside front cover: Lot 57
Opposite title page: Lot 81
Opposite specialist page: Lot 80
Opposite Lot 1: Lot 7
Inside back cover / Index: Lot 73
Back cover: Lot 64

PHOTOGRAPHY

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Thann Clark
Tom Fajemisin

PREVIEW

LOS ANGELES

Saturday April 22, 12pm to 5pm
Sunday April 23, 12pm to 5pm
Monday April 24, 10am to 5pm
Tuesday April 25, 10am to 5pm

SAN FRANCISCO

April 14 - 16, 12pm to 5pm
Lots: 3, 7, 12, 81, 52, 63, 64

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Leah Hicks
Sale Coordinator
American Art





1

DON LOUIS PERCEVAL (1908-1979)

Pony Express Rider

signed 'Don Perceval.' (lower right) and titled on a label (on the reverse)

oil on canvasboard

12 x 16 in.

framed 18 1/2 x 22 1/2 in.

\$2,000 - 3,000

Provenance

Property from a Corporate Collection, Los Angeles.



2

JOSEPH SCHEUERLE (1873-1948)

Blackfeet Indian Camp Montana

signed, dated and titled 'J. Scheuerle 1910- / July 10th 6AM-'

(lower left)

gouache and watercolor on paper

10 x 18 in.

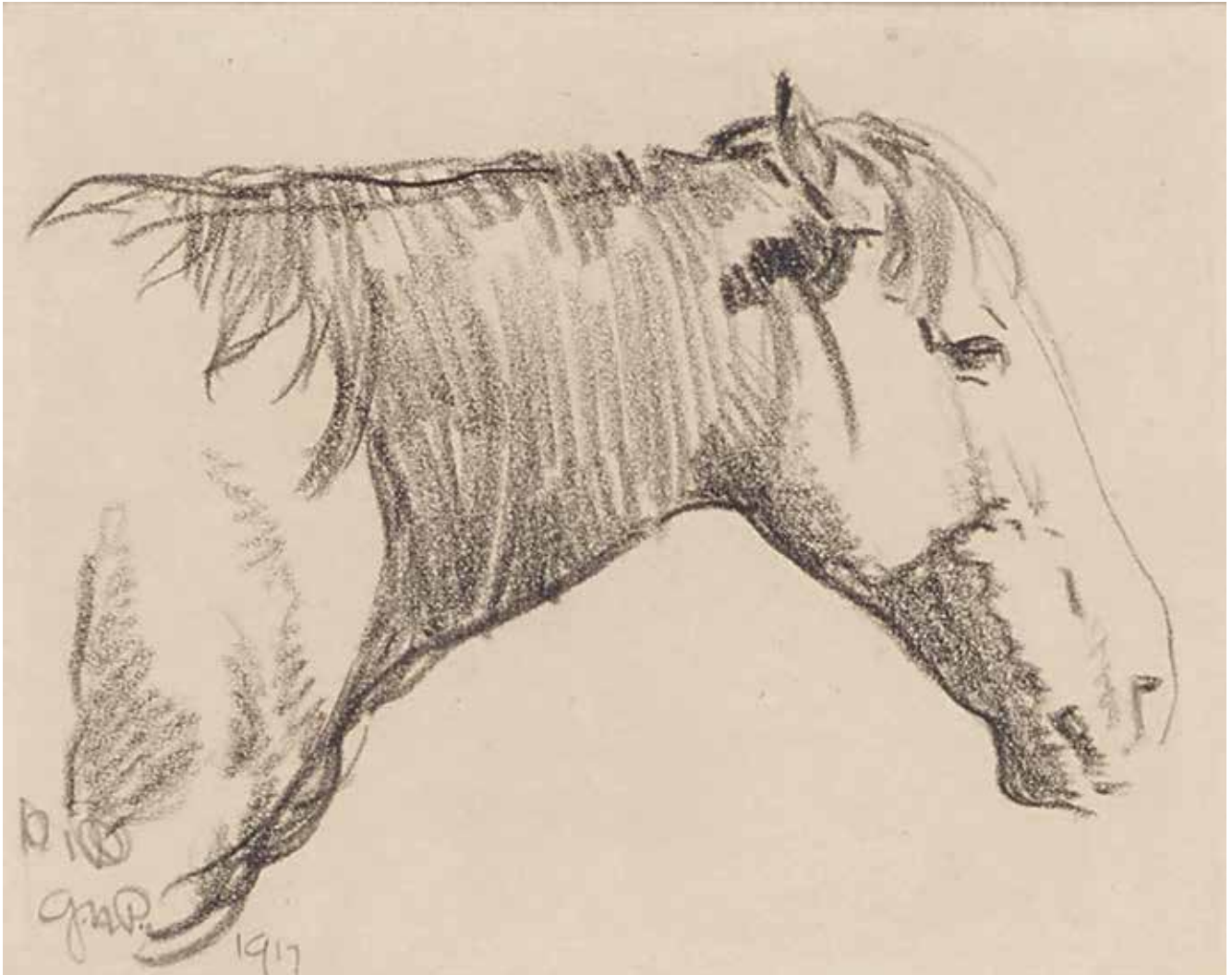
framed 19 x 27 in.

\$1,000 - 1,500

Provenance

Sotheby Parke-Bernet, Los Angeles, California, June 23, 1980,
lot 690.

Property from a Corporate Collection, Los Angeles, from the above.



3

MAYNARD DIXON (1875-1946)

Horse's Head, Glacier National Park, Montana

signed with initials, inscribed and dated 'M.D. / G.N.P. / 1917' (lower left)

charcoal on cream paper

sight 4 x 5 1/4 in.

framed 12 1/2 x 13 1/2 in.

\$2,000 - 3,000

Provenance

Edith Hamlin, San Francisco, California, wife of the artist.

Private collection, Ojai, California, by family descent.



4

4

WILLIAM GOLLINGS (1878-1932)

Smoke Break While Watching the Herd

signed with the artist's device and dated 'Gollings 1915 -' (lower right)

pencil on paper

size 14 x 10 in.

framed 22 x 17 in.

\$3,000 - 5,000

Provenance

Property from a Corporate Collection, Los Angeles.



5

5

CHARLES EVERETT JOHNSON (BORN 1866)

Supper Maybe

signed 'C. Everett Johnson' (lower left)

oil on canvas laid to board

28 1/2 x 15 in.

framed 36 x 23 in.

\$1,000 - 1,500

Provenance

Butterfield & Butterfield, Los Angeles, California, June 15, 1994, lot 4537.

Property from a Corporate Collection, Los Angeles, from the above.



6

PETER HURD (1904-1984)

Alone on Border Hill

signed 'Peter Hurd' (lower left)

watercolor on paper

signed 24 x 38 in.

framed 34 x 48 in.

\$3,500 - 4,500

Provenance

Wiggins Fine Arts and Antiques, Roswell, New Mexico.

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.

MAYNARD DIXON (1875-1946)

You'll Have to Grow Wings to Catch Me and Red Eagle

signed and dated 'Maynard Dixon '09' (lower left)

gouache, watercolor, pastel and charcoal on paper

signed 21 x 13 1/2 in.

framed 28 x 21 in.

\$25,000 - 35,000

Provenance

Sotheby Parke-Bernet, Los Angeles, California, June 23, 1980, lot 707.

Property from a Corporate Collection, Los Angeles.

Literature

Clarence E. Mulford, *Hopalong Cassidy*, A.C. McClurg, Chicago, 1909, p. 391, illustrated.

Living in New York and working as an in-demand illustrator, Maynard Dixon's national reputation as an artist was on the rise in the 1910s period of the present work. While balancing painting and beginning to more-widely exhibit his Western work, his commissions for periodicals and books, both fiction and non-fiction, were numerous.¹ According to Donald Hagerty, of all the illustrations Dixon created in this period, his paintings included in "Clarence E. Mulford's Hopalong Cassidy series...brought him the most fame."²

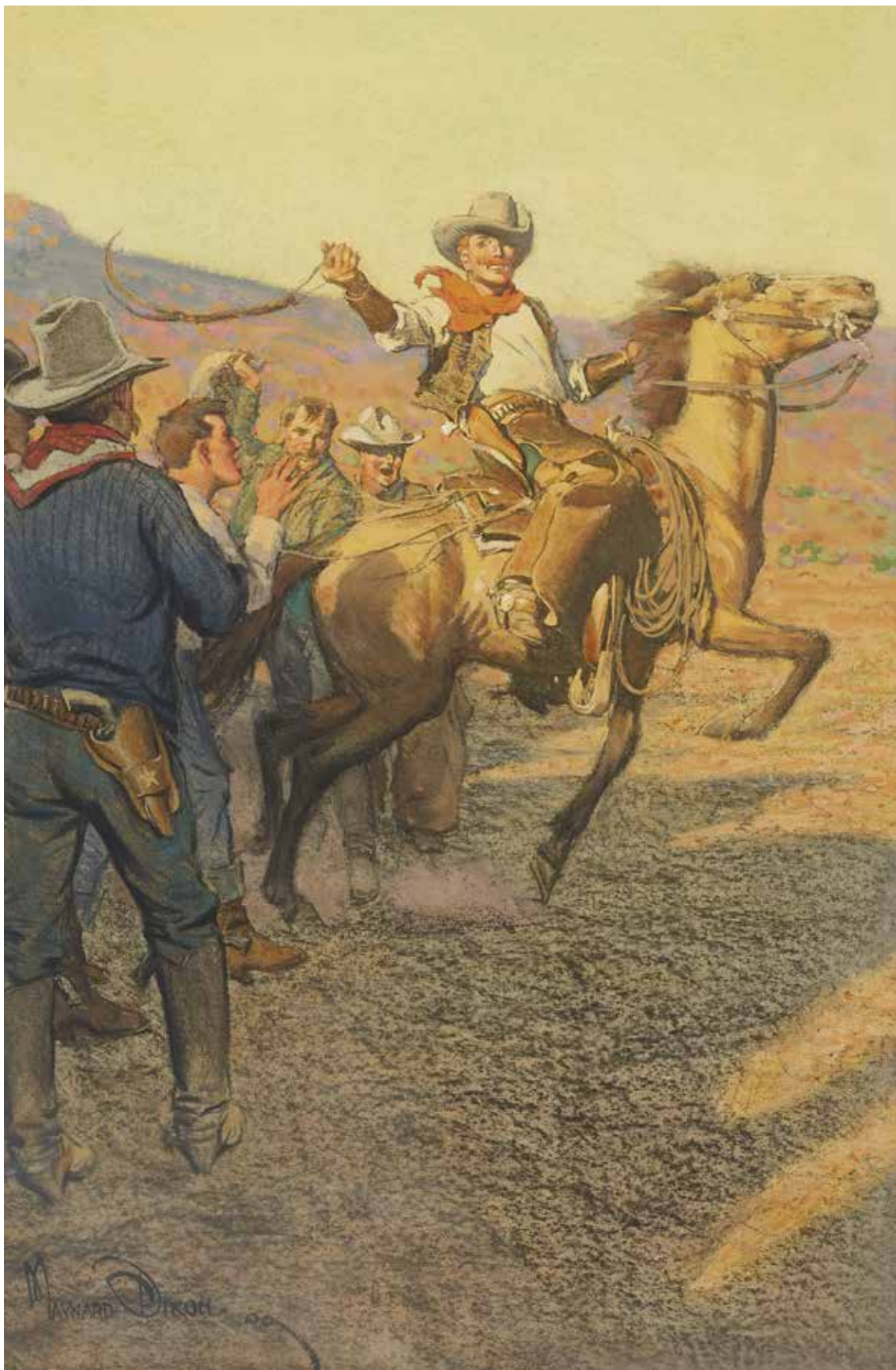
"Mulford created Hopalong Cassidy in 1907, when he was twenty-four. The original Cassidy was a loner, a working cowboy noted for consuming prodigious amounts of tobacco and alcohol, being vulgar, and cheating at cards. Cassidy 'hopped along' because of an old bullet wound, possessed the natural irritability of a redhead, and was a two-gun gunslinger with apparent homicidal tendencies. Mulford's Cassidy stories were based upon his perception of reality, and he tried to avoid romantic orientation. In March 1910, A.C. McClurg published Mulford's *Hopalong Cassidy* with five full-page color illustrations [including the present work] by Mayard Dixon. The book was a roaring success."³

In the present painting, Cassidy is poised to escape a mob of angry citizens while a sheriff observes from the side. Dixon captures tension and action in the scene - Cassidy raises his whip and Red Eagle kicks up dust as they begin to gallop away from the crowd. Cassidy haughtily looks back at the throng, his red hair and impressive moustache on full display. Dixon's deft use of multiple mediums in a single composition highlights details on the figures' dress and the horse tack, set against an abstracted mountain landscape.

¹ Donald J. Hagerty, *Desert Dreams: The Art and Life of Maynard Dixon*, Layton, Utah, 1993, p. 61.

² Ibid., p. 61.

³ Ibid., p. 61.





8

8

HAROLD VON SCHMIDT (1893-1982)

Breaking the Bronco

signed and dated 'Harold Von Schmidt / 1954' (lower left) and titled on a label (on the reverse)

oil on canvas

30 x 36 1/2 in.

framed 37 x 43 in.

\$2,500 - 3,500

Provenance

Private collection, Bellaire, Texas.

Butterfield & Butterfield, American & California Paintings and Sculpture, December 12, 1995, lot 4893.

Property from a Corporate Collection, Los Angeles, from the above.



9

9

WILLIAM HENRY DETHLEF KOERNER (1878-1938)

Bobby of the Bar Cross

initialed 'W.H.D.K.' (center left) and titled and numbered 'No. 204' on an artist's label (on the reverse)

oil on board

17 x 26 in.

framed 21 x 30 in.

\$1,500 - 2,500

Provenance

The artist.

Butterfield & Butterfield, Los Angeles, Selected California Paintings, May 14, 1987, lot 4169.

Property from a Corporate Collection, Los Angeles, from the above.

10

HAROLD VON SCHMIDT (1893-1982)

Bill Looked it over. It was plenty wild all right. He felt slightly sick to his stomach.

signed and dated 'Harold Von Schmidt / 1937' (lower left) and titled and inscribed 'Galley (No. 5)' (on the reverse)

oil on canvas

30 x 33 in.

framed 39 x 42 in.

\$3,000 - 5,000

Provenance

Private collection, Arizona.

Butterfields, Los Angeles, American & California Paintings and Sculpture, June 13, 2001, lot 5084.

Property from a Corporate Collection, Los Angeles, from the above.

Literature

Saturday Evening Post, no date, illustrated.



10

11

AFTER FRANK EARLE SCHOONOVER (1877-1972)

Colt / Revólveres y Pistolas Automáticas, 1925

Lithographic poster on textured wove paper, the Spanish version, the full sheet, with tears and a few losses, framed.

size 32 3/8 x 18 1/2 in (82.2 x 47 cm)

\$1,500 - 2,500

Provenance

Collection of Bruce Gelker, Long Beach, California, by family descent.

Bruce Gelker was the builder and owner of the Western-themed Saddleback Inn hotel, Santa Ana along with three other Saddleback Inn locations, including Lake Arrowhead, from 1964-1984.



11

12

MAYNARD DIXON (1875-1946)

Last Lap

unsigned and identified on an artist's estate label (on the reverse)

oil on board

24 x 18 in.

framed 29 x 23 in.

\$25,000 - 35,000

Provenance

The artist.

Thence by descent to the artist's wife, Edith Hamlin Dixon.

The Redfern Gallery, Laguna Beach, California.

Private collection, Bakersfield, California.

Literature

Sunset Magazine, no date, illustrated.





13

EDWARD BOREIN (1872-1945)

Vaqueros on Horseback and Steers (a group of six)

each unsigned

each ink on waxed paper

first paper 8 x 8 1/2 in., second paper 9 1/2 x 8 1/2 in., third paper 6 1/2 x 5 1/2 in., fourth paper 8 x 7 in., fifth paper 10 x 19 in., Steers paper 12 x 15 1/2 in.

each unframed

\$2,000 - 3,000

Provenance

Laguna Beach Art Museum, Laguna Beach, California.



14

ALVAN FISHER (1792-1863)

The Leader of the Herd

unsigned and titled on a gallery label (on the reverse)

oil on canvas

25 x 30 in.

framed 31 x 35 1/2 in.

\$6,000 - 8,000

Provenance

Collection of Carl S. Dentzel.

Property sold by the Phoenix Art Museum to Benefit the Museum's acquisition fund.

Butterfields, Los Angeles, American and California Painting & Sculpture, June 13, 2001, lot 5111.

Property from a Corporate Collection, Los Angeles, from the above.

Exhibited

Los Angeles, Los Angeles County Museum of Art, *American Paintings in Los Angeles Collections*, May 7 - June 30, 1974.

FREDERIC REMINGTON (1861-1909)*The Bronco Buster*

inscribed 'Copyright by Frederic Remington' and inscribed 'ROMAN BRONZE WORKS N.Y.' (on the base), numbered 'No. 208' (on the underside)

bronze with dark brown patina

22 1/4 in. high

\$50,000 - 70,000

Provenance

Private collection, Florida, by family descent.

Literature

Harold McCracken, *Frederic Remington: Artist of the Old West*, New York, 1947, no page number, pl. 41, another example illustrated.

Peter Hassrick, *Frederic Remington*, Fort Worth, Texas, 1973, p. 33, no. 53, another example illustrated.

Michael E. Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, exhibition catalogue, Washington, D.C., 1981, pp. 63-69, another example illustrated.

Michael E. Shapiro, Peter Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, p. 172, pls. 47-48, other examples illustrated.

James Ballinger, *Frederic Remington*, New York, 1989, p. 74, another example illustrated.

Michael D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 51-64, 178, another example illustrated.

Frederic Remington had worked as an accomplished illustrator for nearly a decade before attempting to work in the bronze medium. In late 1894, Remington was encouraged by two friends, the Franco-American sculptor Frederick Ruckstull and the playwright Augustus Thomas, to transform an earlier illustration of a bucking bronco into a three-dimensional wax model. Ruckstull, who was working on a monumental equestrian statue commission for the Pennsylvania State Capitol, provided all the tools to Remington and encouraged him to trust in his innate ability. Thomas also recognized a "sculptor's degree of vision" in Remington's drawings and further encouraged him.¹

In modeling *The Bronco Buster*, Remington encountered a complex technical challenge of how to support the horse's hind legs without a post due to its elevated and displaced center of gravity. To keep the feeling of weightlessness, he resolved the problem by increasing the armature, a technique he learned from observing Ruckstull at work.²

Modeled in 1895, *The Bronco Buster* was Remington's first sculpture and, to this day, remains arguably his most famous. The dynamic image of a cowboy breaking a wild horse was a radical re-interpretation of the equestrian statue form, and it captured the imagination of the popular press in his day. Remington was lauded for his attempt in a new medium as well as his technical skill by Harper's Weekly and The New York Times, who noted, "Now that he has started in another direction, and begun so promisingly, his career will be remarked with still greater interest and subsequent work of this kind will be watched for eagerly."³

Between early Bonnard Bronze Co. sand casts, Roman Bronze Works' lost wax lifetime, posthumous and posthumous to wife Eva Remington's death in 1918 casts, the total authorized production of *The Bronco Buster* casts numbers approximately 340.⁴ Remington modeled twenty-one subsequent sculptures in his lifetime, producing work with profound dynamism and contrapposto. *The Bronco Buster*, however, remains an iconic American Western form full of originality and raw expression.

¹ Michael D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, p. 14.

² Ibid., p. 14.

³ Ibid., p. 51.

⁴ Ibid., p. 59.



16

CHARLES MARION RUSSELL (1864-1926)

Bucking Bronco and Rider

signed and with the artist's skull device 'C.M. Russell' (lower left) and signed again, dated and dedicated 'Given to Abe Kent when in Great Falls – by Chas. M. Russell 1923' (on the reverse)

watercolor, ink and pencil on paper

sheet 6 3/4 x 6 3/4 in.

framed 10 1/2 x 8 1/4 in.

\$30,000 - 50,000

Provenance

The artist.

William Aber Kent (1880-1925), gift from the above.

Private collection, Oregon, by descent from the above.





17

FERNAND HARVEY LUNGREN (1859-1932)

The Bear Hug (A Tense Moment in the Mountains)

signed 'Lungren -' (lower right) and titled on a label (on the backing paper)

watercolor and gouache on paper

sight 26 1/2 x 18 in.

framed 38 x 28 3/4 in.

\$2,000 - 3,000

Provenance

Skinner Inc., Marlborough, Massachusetts, September 22, 1995, lot 395.

Property from a Corporate Collection, Los Angeles, from the above.



18

CHARLES LASALLE (1894-1958)

The Moose Call

signed and dated 'Charles / LaSalle / 24' (lower right)

oil on board

27 1/2 x 23 1/2 in.

framed 38 x 33 1/2 in.

\$2,000 - 3,000

Provenance

Skinner Inc., Marlborough, Massachusetts, September 9, 1994,
lot 284.

Property from a Corporate Collection Los Angeles, from the above.



19



20

19

RANSOME GILLET HOLDREDGE (1836-1899)

Wind River Mountain, Idaho

signed 'R.G. Holdredge' (lower right) and signed again with initials and titled (on the reverse)

oil on canvas

20 x 36 in.

framed 29 x 46 in.

\$2,500 - 3,500

Provenance

Butterfield & Butterfield, Los Angeles, California, June 9, 1989, lot 247.
Property from a Corporate Collection, Los Angeles, from the above.

20

RANSOME GILLET HOLDREDGE (1836-1899)

Native American Encampment

unsigned

oil on canvas

18 x 30 in.

framed 24 x 36 in.

\$2,000 - 3,000

Provenance

Property from a Corporate Collection, Los Angeles, acquired from an auction, 1985.



21

JAMES EVERETT STUART (1852-1941)

Excelsior Geyser or Hell's Half Achre (sic)

signed, dated, inscribed and numbered 'No. 781 - Original Sketch / J.E. Stuart / July 13, 1885' (lower left) and signed, inscribed and dated again, and titled (on the reverse)

oil on canvas

18 x 30 in.

framed 29 1/2 x 41 1/2 in.

\$3,000 - 5,000

Provenance

Christopher Queen Galleries, Duncans Mills, California.

Property from a Corporate Collection, Los Angeles, from the above, 2001.

22

WILLIAM ROBINSON LEIGH (1866-1955)

Arizona Badlands, Petrified Forest

signed 'W.R. Leigh ©' (lower left)

oil on canvas

20 x 30 in.

framed 30 1/2 x 40 1/2 in.

\$50,000 - 70,000

Provenance

Property from the Estate of John Carter Lightfoot, Vero Beach, Florida.





23

23

WILLIAM SCOTT JENNINGS (BORN 1952)

Storm in the Canyon

signed 'Jennings ©' (lower right) and signed again and titled (on the canvas edge)

oil on canvas

48 x 36 in.

framed 56 x 43 in.

\$3,000 - 5,000

Provenance

Peppertree Art Show, Santa Ynez, California, July 30, 1992.

Property from a Corporate Collection, Los Angeles, California, from the above.



24

24

CHARLES JACOB HITTELL (1861-1938)

Grand Canyon of Colorado

signed 'Charles J. Hittell' (lower right) and titled on a label (on the backing paper)

oil on canvas laid to board

11 x 15 in.

framed 21 x 25 in.

\$1,000 - 1,500

Provenance

Butterfield & Butterfield, Los Angeles, California Paintings, October 4, 1992, lot 23.

Property from a Corporate Collection, Los Angeles, from the above.

25

DEWITT PARSHALL (1864-1956)

Zoroaster Peak, Grand Canyon

signed 'DeWitt Parshall' (lower right) and titled on a gallery label (on the reverse)

oil on canvas

30 x 25 in.

framed 36 1/2 x 31 1/2 in.

\$3,000 - 5,000

Provenance

Peregrine Galleries, Montecito, California.

Property from a Corporate Collection, Los Angeles, from the above 1994.



25

26

CURT WALTERS (BORN 1950)

Tree in a Canyon (Grand Canyon)

signed 'Curt Walters' (lower left) and studio stamped (on the reverse)

oil on canvas

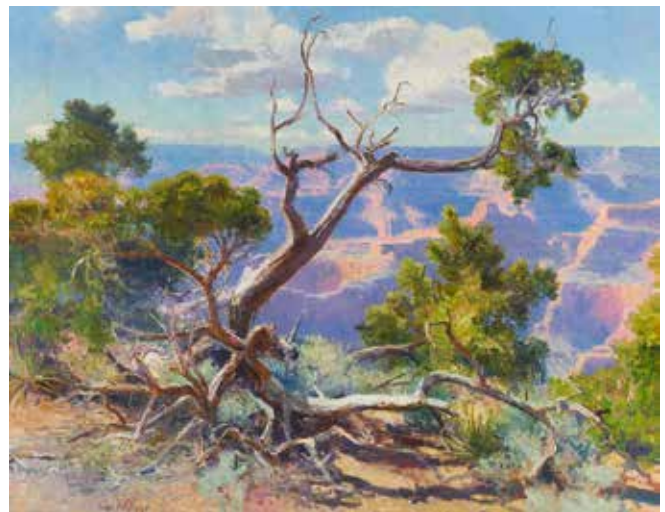
27 x 35 in.

framed 37 x 43 1/2 in.

\$4,000 - 6,000

Provenance

Trailside Galleries, Jackson, Wyoming.



26

27

WILLIAM ROBINSON LEIGH (1866-1955)

The Water Girl at Walpi

signed, inscribed and dated 'Copy / W.R. Leigh / 1910.' (lower left)

oil on canvas

33 x 22 in.

framed 42 x 31 in.

\$40,000 - 60,000

Provenance

Gerald Peters Gallery, Santa Fe, New Mexico.

The Estate of G. Andrew Bjurman, from the above.



28

GRACE CARPENTER HUDSON (1865-1937)

Ma-Yú

signed, inscribed and dated 'Copyright by / G Hudson / 1903' (lower left) and signed again, inscribed and numbered '226 / Ukiah, Cal' (on the reverse)

oil on canvas

20 x 15 in.

framed 26 1/4 x 21 1/4 in.

\$15,000 - 25,000

Provenance

Private collection, Ohio, by family descent.

Literature

Searles R. Boynton, *The Painter Lady: Grace Carpenter Hudson*, Eureka, 1978, p. 166, no. 226, illustrated.





29

GRACE CARPENTER HUDSON (1865-1937)

Chi-Ka-Ka

signed, inscribed and dated 'Copyright by / G. Hudson / -03.' (lower right)

oil on canvas

20 x 15 in.

framed 26 x 21 in.

\$10,000 - 15,000

Provenance

Coeur d'Alene Art Auction, Reno, Nevada, July 26, 1997.
The Estate of G. Andrew Bjurman, from the above.

Literature

Searles R. Boynton, *The Painter Lady: Grace Carpenter Hudson*,
Eureka, 1978, p. 166, no. 228, illustrated.



30

GRACE CARPENTER HUDSON (1865-1937)

The Betrothed (Ta-Le-A)

signed '© / G. Hudson' (lower left)

oil on canvas

20 3/4 x 16 3/4 in.

framed 26 x 22 in.

\$10,000 - 15,000

Provenance

The Estate of G. Andrew Bjurman.

Literature

Searles R. Boynton, *The Painter Lady: Grace Carpenter Hudson*,
Eureka, 1978, p. 179, no. 560, illustrated.



31

31

RICHARD V. GREEVES (1935-2022)

Bird Woman Study

inscribed 'RV GREEVES / 26/50 / 2001' (on the base)

bronze with green patina

12 1/4 in. high

\$1,000 - 2,000

Provenance

The artist.

The Estate of Molly Campbell.



32

32

EDWARD KEMEYS (1843-1907)

Chief Sitting Bull (Tatanka-lyotanka)

inscribed 'Kemeys' (lower left)

terracotta bas relief

27 3/4 x 19 3/4 in.

Executed circa 1884-1890.

\$1,200 - 1,800

Provenance

Weatherspoon Art Museum, University of North Carolina, Greensboro, North Carolina, until 2011.

Leland Little Auction, Hillsborough, North Carolina, Fine & Decorative Arts Catalogue Auction, December 2 - 3, 2011, lot 274.

Property from a New York Private collector, from the above.

33

AFTER CARL KAUBA (1865-1922)

Chief Wolf Robe

inscribed 'CKauba' (lower left edge)

bronze with brown patina

21 1/2 in. high

\$1,500 - 2,500

Provenance

Desert Auction Gallery, Cathedral City, California.

Private collection, Rancho Mirage, California, from the above, 1980.



33

34

NED JACOB (BORN 1938)

Hosteen Man

inscribed 'Ned Jacob' (on the front left edge)

bronze with red patina

12 in. high

\$800 - 1,200

Provenance

Private collection, Rancho Mirage, California.



34



35

LISA M. DANIELLE (BORN 1958)

Kachinas for Corn

signed '© Lisa Danielle' (lower right) and signed again and titled (on the reverse)

acrylic on Masonite

12 x 12 in.

framed 19 x 19 in.

\$800 - 1,200

Provenance

Mockingbird Gallery, Bend, Oregon.

Private collection, Rancho Santa Fe, California.

The artist writes of the present work on a printed card affixed to the frame: "Damp contents and pottery ladles have taken their toll on the rim of this fine centuries-old Hopi vessel. In classic yellow-ware with beautiful smoke smudges from primitive firing, the kachinas who carry prayers for rain to grow their staple crop, corn, still march boldly around its wide circumference."



36

WILLIAM ACHEFF (BORN 1947)

Hopi

signed and dated '© William Aceff 1979' (lower left) and signed again
and titled (on the stretcher bar), signed again (on the reverse)

oil on canvas

28 x 22 in.

framed 35 x 30 in.

\$10,000 - 15,000

Provenance

Scottsdale Art Auction, Scottsdale, Arizona, Western Wildlife and
Sporting Art, April 8, 2017, lot 361.

Private collection, Arizona.

The painting is further inscribed by the artist on the tacking edge: 'Print
- E.S. Curtis "A Hopi Girl"'.



37

WILLIAM HARRY (BILL) AHRENDT (BORN 1933)

Hollow Horn Bear

signed '© WILLIAM / AHRENDT' (lower left) and titled (on the presentation plaque)

oil on canvas

50 x 40 in.

framed 61 1/2 x 51 1/2 in.

\$8,000 - 12,000

Provenance

The artist.

Private collection, Rancho Santa Fe, California.



38

WILLIAM HARRY (BILL) AHRENDT (BORN 1933)

Taos Family

signed 'WILLIAM / AHRENDT' (lower right) and titled (on the presentation plaque)

oil on canvas

50 x 40 in.

framed 61 x 51 in.

\$8,000 - 12,000

Provenance

The artist.

Private collection, Rancho Santa Fe, California.



39

39

WILLIAM HARRY (BILL) AHRENDT (BORN 1933)

Geronimo's Meeting with General Crook in Mexico

signed '© WILLIAM / AHRENDT' (lower right) and signed again, titled and inscribed (on the backing board)

Wolf's charcoal and conte crayon on white paper

sight 29 x 46 in.

framed 37 x 53 in.

\$3,000 - 5,000

Provenance

The artist.

Private collection, Rancho Santa Fe, California.

The artist writes about the painting on the backing board: "Geronimo's meeting with Gen. Crook in Mexico. They are talking over the terms of surrender."



40

40

ALEXANDER FRANCIS HARMER (1856-1925)

Hostage from a Raid

signed 'ALEXANDER F. HARMER.' (lower right) and signed again and indistinctly titled (on the reverse)

oil on canvas in sepia tones

20 x 24 in.

framed 30 x 34 in.

\$3,000 - 5,000

Provenance

Butterfield & Butterfield, Los Angeles, May 22, 1986, lot 2061.

Property from a Corporate Collection Los Angeles, from the above.



41

HENRY F. FARNY (1847-1916)

Danger / A Study

signed with initials and dated with the artist's dragonfly and circle devices 'H.F.F. / 92' (lower right)

oil on canvas

22 x 40 in.

framed 26 x 44 in.

\$8,000 - 12,000

Provenance

A Massachusetts estate.

According to family legend, the hole in the canvas was made by a son who shot off a BB gun in the house.



42

EDGAR SAMUEL PAXSON (1852-1919)

Enemy Sighted

signed and dated 'E.S. Paxson / -1901-' (lower right)

watercolor on paper

size 8 1/2 x 11 1/2 in.

framed 15 x 18 in.

\$5,000 - 7,000

Provenance

Mrs. Edgar Paxson.

Collection of SLM, Inc., Corning, Arkansas.

J.N. Bartfield Galleries, New York, New York.

The Estate of G. Andrew Bjurman.

Literature

William Edgar Paxson, Jr., *E.S. Paxson: Frontier Artist*, Boulder, Colorado, 1984, pl. 5, p. 105.



43

OLAF CARL SELTZER (1877-1957)

Native American Figures and Ponies at a Watering Hole

signed and dated 'O.C. SELTZER. / 1908.' (lower right)

watercolor and gouache on paper

sight 22 1/4 x 28 1/2 in.

framed 28 1/2 x 34 1/2 in.

\$8,000 - 12,000

Provenance

Gerald Peters Gallery, Santa Fe, New Mexico.

The Estate of G. Andrew Bjurman, from the above.



44

44

BUCKEYE JAMES C. BLAKE (BORN 1946)

Striking the Northern Herd

signed and dated 'Buckeye Blake 92' (lower right) and signed and dated again, and titled (on the reverse)

oil on canvas

20 x 24 in.

framed 33 x 37 in.

\$2,000 - 3,000

Provenance

Private collection, New York State, by family descent.



45

45

CLARENCE ARTHUR ELLSWORTH (1885-1961)

Native American Scouts Riding in a Western Landscape

signed and dated 'Clarence Ellsworth / '28' (lower left)

oil on canvas

24 x 36 in.

framed 30 x 42 in.

\$1,500 - 2,500

Provenance

Butterfield & Butterfield, Los Angeles, American Paintings, June 16, 1993, lot 3231.

Property from a Corporate Collection, Los Angeles, from the above.



46

GEORGE MONTGOMERY (1916-2000)

Chief

inscribed with the artist's brand device '© GEORGE MONTGOMERY /
1977 / 4/13' (on the base)

bronze with brown patina

15 in. high

\$3,000 - 5,000

Provenance

Property from the Estate of Erma Bombeck.

Primarily an actor, George Montgomery also worked as an artist, writer, furniture designer and architect. He was inspired by the work of Frederic Remington and produced 50 bronzes in his career, including the present work.

47

CYRUS EDWIN DALLIN (1861-1944)

Appeal to the Great Spirit

inscribed '© C.E. Dallin 1913' (on the base) and stamped 'GORHAM
CO FOUNDERS QXC' and numbered '#186' (along the base edge)

bronze with brown patina

8 3/4 in. high

Modeled in 1913; cast *circa* 1929.

\$5,000 - 7,000

Provenance

Private collection, Florida.

Literature

Patricia J. Broder, *Bronzes of the American West*, New York, 1973, pp.
94, 98, pl. 96, other examples illustrated.

Kent Ahrens, *Cyrus E. Dallin: His Small Bronzes and Plasters*, Seattle,
University of Washington Press, 1995, no. 9, pp. 45-50, 106, other
examples illustrated.

Appeal to the Great Spirit, Cyrus Dallin's fourth equestrian subject
in his iconic cycle of the American Indian, was cast in three sizes by
Gorham Founders, including 283 casts in the present work's smallest
size. According to the Gorham Founders ledgers, the present work
#186 was shipped to Gorham Co.'s New York office on June 21, 1929.



48

FRANK TENNEY JOHNSON (1874-1939)

Close of Day

signed 'F. Tenney Johnson' (lower left) and signed again, titled and with the artist's Alhambra address (on the original board backing)

oil on canvas

16 x 20 in.

framed 23 x 27 in.

Painted *circa* late 1920s.

\$30,000 - 50,000

Provenance

Biltmore Galleries, Scottsdale, Arizona.

Fenn Galleries, Ltd., Santa Fe, New Mexico.

Private collection, Rancho Mirage, California, from the above, 1989.

We wish to thank Melissa Webster Speidel for her kind assistance in cataloging the lot. This artwork is included in the catalogue raisonné database Melissa Webster Speidel is compiling of the artist's oil paintings.

Born and raised in Iowa on a prairie farm situated alongside the historic Overland Trail, Frank Tenney Johnson had an early fascination with the West as he grew up watching stagecoaches pass his home. His interest in art coalesced at the age of fourteen when his family moved to Milwaukee, Wisconsin. In a big city for the first time, he was inspired by visits to the Layton Art Gallery, Milwaukee's first public art museum, and resolved to become an artist. He apprenticed under two German expatriate artists, one of whom stoked his interest in Western subjects. At the age of twenty-one, Johnson traveled to New York City and trained at the Art Students League under John Henry Twachtman (1853-1902). He pursued additional training under the National Academicians Robert Henri (1865-1929) and William Merritt Chase (1849-1910) and sought work as a commercial illustrator to make ends meet. In 1903, he landed a major commission with *Field & Stream* magazine that enabled him to travel extensively through the West. On this defining trip, Johnson visited cattle ranches in Colorado and Indian pueblos in the Southwest, experiencing the culture and practices of his subjects first-hand.

In paintings like *Close of Day*, the defining artistic Western narrative that Johnson honed at the height of his career evokes romance, vast spaces, individuality, isolation, and the natural beauty of the indigenous peoples and their environs. Bathed in warm distant late day sunlight and foreground shadow, *Close of Day* features a central Navajo couple astride their horses paused in silence and introspection. The figures, silhouetted against white cumulus clouds, gaze left and right into the distance. The group stands in an elevated rocky chaparral landscape, often featured in the artist's Southwestern work.





49

INNOCENZO DARAIO (1903-1993)

Posed - Iron Eyes

signed 'Innocenzo Daraio' (lower right) and signed again, titled and inscribed 'Los Angeles / Yang-Na Indians' (on the reverse)

oil on canvas laid to artist's board

20 x 16 in.

framed 28 x 24 in.

\$2,000 - 3,000

Provenance

Private collection, Rancho Mirage, California.



50

BERT GEER PHILLIPS (1868-1956)

Tudl-Tur (Sun Elk)

signed, titled and inscribed 'Tudl-Tur / By / Bert Phillips / Taos NM'
(upper left)

oil on board

12 x 9 in.

framed 23 1/2 x 20 1/2 in.

\$6,000 - 8,000

Provenance

Fenn Galleries Ltd., Santa Fe, New Mexico.

Private collection, Rancho Mirage, California, from the above.



51

51

WILLIAM PENHALLOW HENDERSON (1877-1943)

Hopi Snake Dance

unsigned

pastel on paper

sight 8 x 4 1/2 in.

framed 15 x 12 in.

Drawn circa 1920.

\$3,000 - 5,000

Provenance

Estate of William Penhallow Henderson.

Owings-Dewey Fine Art, Santa Fe, New Mexico.

Nedra Matteucci Galleries, Santa Fe, New Mexico.

The Owings Gallery, Santa Fe, New Mexico.

Property of a Distinguished Private Collection.

Exhibited

Santa Fe, New Mexico, Nedra Matteucci Galleries, *Works on Paper, New Mexico - The Early Years*, March 16 - April 10, 2007.



52

52

PERCY GRAY (1869-1952)

Seated Indian Chief

signed and dated 'Percy Gray 1909' (lower right)

pencil on paper

sight 15 x 11 in.

framed 21 x 16 1/2 in.

\$2,000 - 3,000

Provenance

Butterfield & Butterfield, Los Angeles, California Paintings, July 12, 1990, lot 2182.

Property from a Corporate Collection, Los Angeles, from the above.

53

CARL OSCAR BORG (1879-1947)

Hopi Ruins

signed 'Carl Oscar Borg' (lower left)

gouache and charcoal on paper

sight 9 1/2 x 14 in.

framed 20 1/2 x 24 1/2 in.

\$1,000 - 1,500

Provenance

John Moran Auctioneers, Inc., Altadena, California, February 16, 1993.

Property from a Corporate Collection, Los Angeles, from the above.



53

54

CARL OSCAR BORG (1879-1947)

Rhyolite, Nevada

signed and titled 'Carl Oscar Borg.' (lower left)

watercolor, gouache, and graphite on paper

sight 15 1/2 x 27 1/2 in.

framed 27 3/4 x 39 3/4 in.

\$2,000 - 3,000

Provenance

Butterfield & Butterfield, Los Angeles, California, June 16, 1993,
lot 3232.

Property from a Corporate Collection, Los Angeles, from the above.



54



55

ROD GOEBEL (1946-1993)

Adobe at Talpa

signed 'Rod Goebel' (lower right) and titled and dated '1980' on a gallery label (on the reverse)

oil on canvas

11 x 17 in.

framed 16 1/2 x 22 1/2 in.

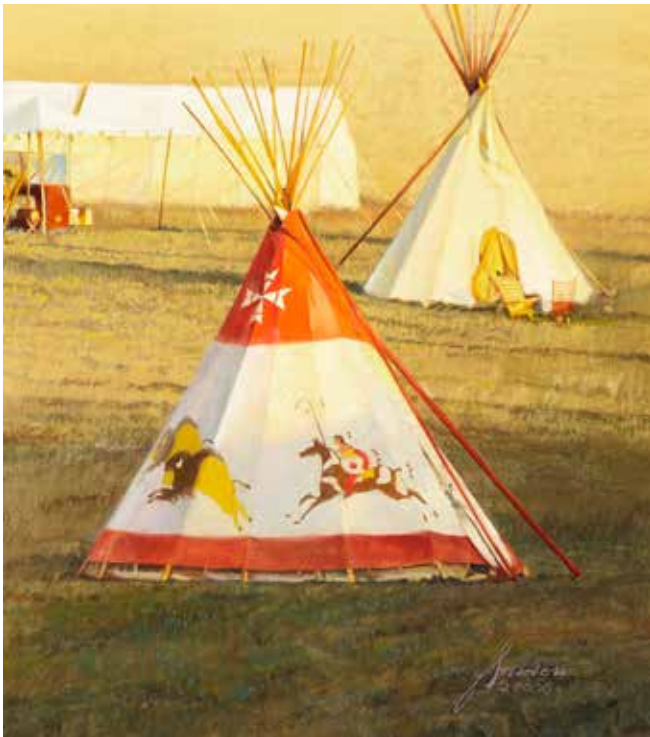
\$2,000 - 3,000

Provenance

Gerald P. Peters Gallery, Santa Fe, New Mexico.

Private collection, Rancho Mirage, California, from the above.

55



56

GORDON SNIDOW (BORN 1936)

Buffalo Medicine

signed and dated 'Snidow / © 2006' (lower right)

oil on board

18 x 16 in.

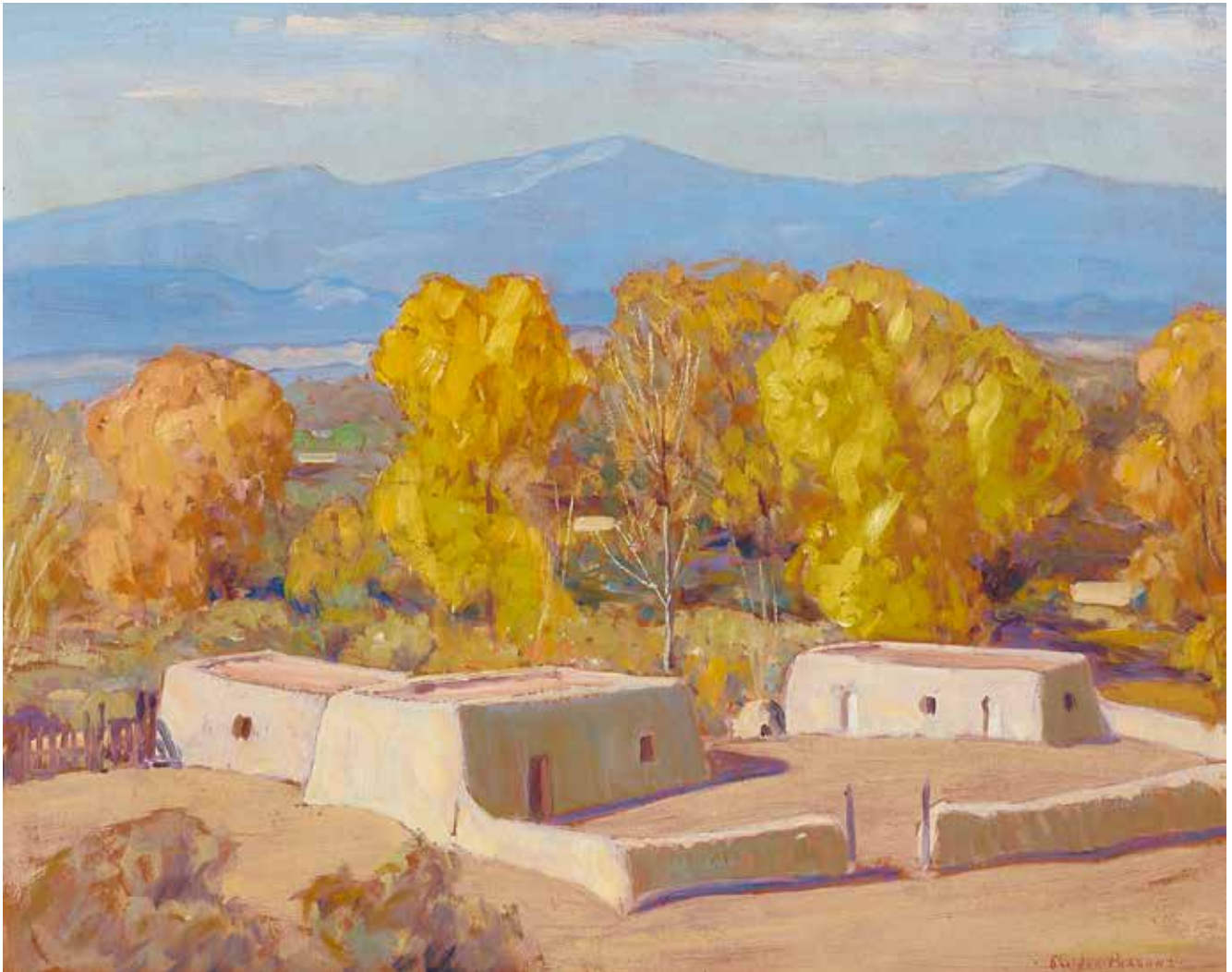
framed 25 3/4 x 22 3/4 in.

\$3,000 - 5,000

Provenance

Private collection, Colorado.

58



57

SHELDON PARSONS (1866-1943)

Adobe Houses Outside Santa Fe

signed 'Sheldon Parsons' (lower right)

oil on board

16 x 20 in.

framed 24 x 28 in.

\$6,000 - 8,000

Provenance

Christie's East, New York, New York, May 4, 1993, lot 122.

Property from a Corporate Collection, Los Angeles, from the above.



58

58

FRODE NIELSEN DANN (1892-1984)

Rio Hondo, New Mexico

signed and dated 'Frode N. Dann / 1947' (lower left) and signed again and titled (on the reverse)

oil on canvas

22 x 28 in.

framed 31 x 37 in.

\$1,500 - 2,500

Provenance

Property from a Corporate Collection, Los Angeles.



59

59

FRODE NIELSEN DANN (1892-1984)

Golden Hills

signed and dated 'Frode N. Dann 1944' (lower left)

oil on canvas

20 x 25 in.

framed 28 x 33 in.

\$1,500 - 2,500

Provenance

John Moran Auctioneers, Inc., Altadena, California, February 12, 2002, lot 22.

Property from a Corporate Collection, Los Angeles, from the above.



60

DORR BOTHWELL (1902-2000)

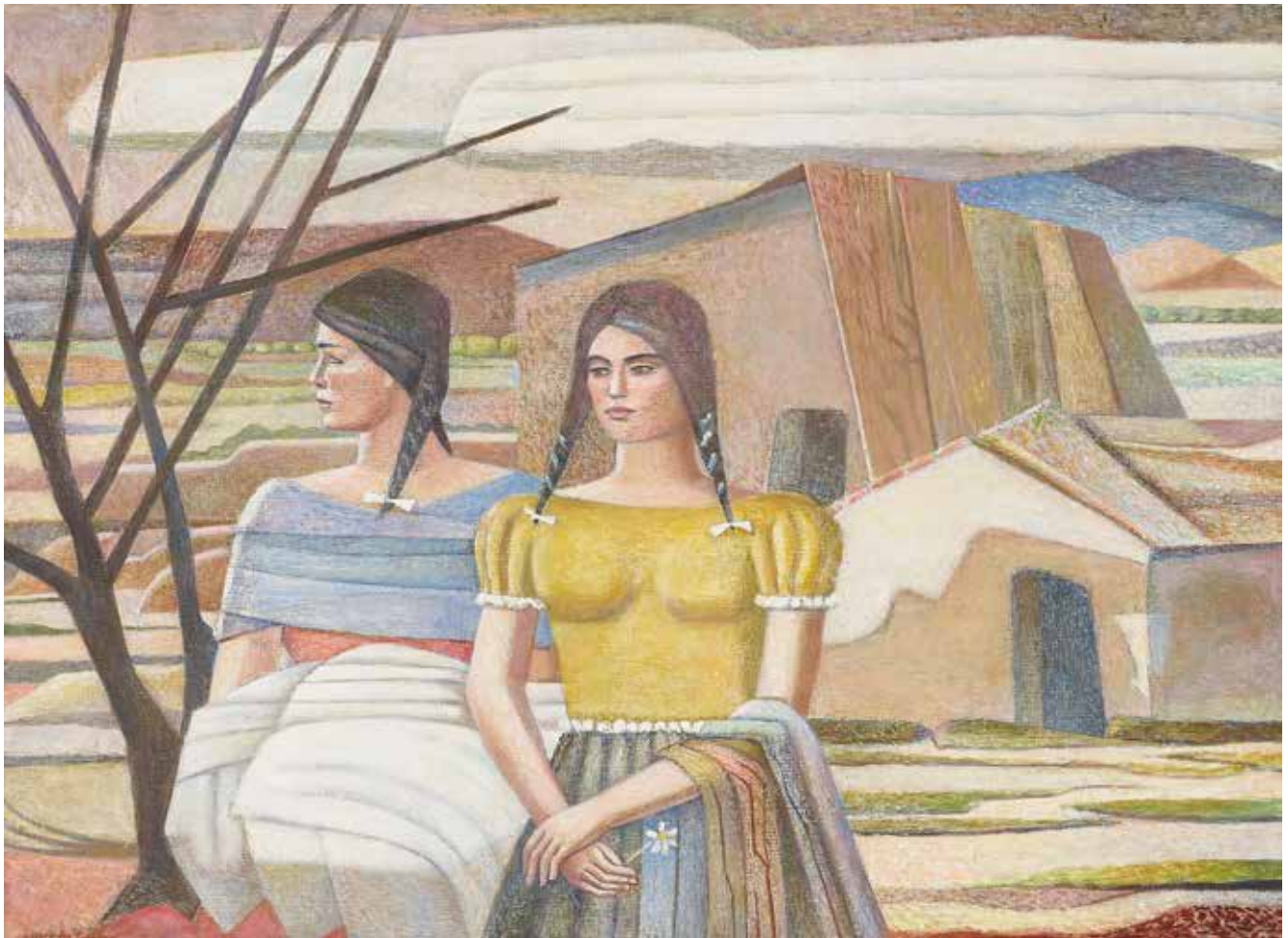
Double-Sided Triptych with Southwestern Animals Motif
 signed and dated 'Bothwell '36' (on the reverse of the left panel)
 oil on Masonite
 each panel 72 x 24 in.
 full screen 72 x 72 in.

\$3,000 - 5,000

Provenance

Terry DeLapp Gallery, Cambria, California.
 Property from a Corporate Collection, Los Angeles, from the above,
 1994.

This double-sided three panel screen was one of several commissioned in 1936 by a Los Angeles design firm where Bothwell and her husband, the sculptor Donal Hord, were employed.



61

EVERETT GEE JACKSON (1900-1995)

Waiting in the Desert

signed 'Everett Gee Jackson' (lower left)

oil on canvas

22 x 30 in.

framed 29 x 37 in.

\$2,500 - 3,500

Provenance

Butterfields, Los Angeles, American & California Paintings and

Sculpture, December 13, 2000, lot 3333.

Property from a Corporate Collection, Los Angeles, from the above.



62

EDMOND DELAVY (1916-1989)

Night Lights at New Mexico State Fair

signed 'Edmond DeLavy-' (lower right) and signed again and titled (on the stretcher bar)

oil on canvas

28 x 44 in.

framed 34 1/4 x 50 1/4 in.

\$4,000 - 6,000

Provenance

Private Collection, New Mexico.

Santa Fe Art Auction, Signature Annual Auction, November 6, 2021, lot 390.

Private Collection, Northern California.



63

CADY WELLS (1904-1954)

Abstract Landscape

signed 'Cady Wells.' (lower right)

watercolor on paper

sheet 15 x 22 1/2 in.

unframed

\$1,000 - 1,500

Provenance

Private collection, Los Angeles, California.



64

ANDREW DASBURG (1887-1979)

New Mexican Mountain Landscape

signed 'Dasburg-' (lower right)

watercolor on paper

signed 10 1/2 x 14 1/4 in.

framed 17 x 21 in.

\$5,000 - 7,000

Provenance

Property from a Denver, Colorado Collection.

This Taos Modernist landscape by Andrew Dasburg shows the influence modern masters Morgan Russell, Henry Matisse and Paul Cezanne had on the artist's work. Layers of saturated watercolor painted in dynamic zigzags and dots painted in confident and decisive strokes form the chaparral foreground and peaked mount ranges indicative of the Taos region.



65

JOHN HOGAN (20TH CENTURY)

Desert Landscape

signed and dated 'John Hogan '83' (lower right)

oil on canvas

68 x 84 in.

unframed

\$3,000 - 5,000

Provenance

Property from the Estate of Erma Bombeck.

66

JAMES SWINNERTON (1875-1974)

Canyon Shadows

signed 'Swinerton-' (lower right)

oil on canvas

24 x 28 in.

framed 33 x 37 in.

\$3,000 - 5,000

Provenance

Robert DeLapp Fine Arts, Los Angeles, California.

Property from a Corporate Collection, Los Angeles, from the above, 1994.



66

67

JAMES SWINNERTON (1875-1974)

Desert Vista

signed 'Swinerton-' (lower right)

oil on canvas

24 x 28 in.

framed 33 x 37 in.

\$3,000 - 5,000

Provenance

Robert M. DeLapp Gallery, Los Angeles, California.

Property from a Corporate Collection, Los Angeles, from the above, 1994.



67



68

68

MARJORIE JANE REED (1915-1996)

Chow Time on the Cattle Trail

signed 'MARJORIE REED' (lower right) and signed again and titled on an artist label (on the stretcher bar)

oil on canvas

24 x 30 in.

framed 31 x 37 in.

\$2,000 - 3,000

Provenance

March in Montana, Great Falls, Montana, March 21 - 22, 2014, lot 119.
Private collection, Temecula, California, from the above.



69

69

MARJORIE JANE REED (1915-1996)

Evening Chow on the Trail

signed 'MARJORIE REED' (lower left) and signed again and titled on an artist's label (on the reverse)

oil on canvasboard

12 x 9 in.

framed 20 x 17 in.

\$800 - 1,200

Provenance

Private collection, Temecula, California.



70

MARJORIE REED (1915-1996) AND JOHN W. HILTON (1904-1983)

Come and Get It

signed and dated 'Marjorie Reed - & / John W. Hilton / 1952' (lower

right) and titled and dated again 'March' (on the stretcher bar)

oil on canvas

20 x 30 in.

framed 24 1/2 x 34 1/2 in.

\$3,000 - 5,000

Provenance

Private collection, Long Beach, California.

John Moran Auctioneers, Monrovia, California & American Fine Art

Auction, April 17, 2012, lot 1086.

Private collection, Bakersfield, California.

71

JAMES ELWOOD REYNOLDS (1926-2010)

Brahma

signed 'James Reynolds CA' (lower right) and titled (on the presentation plaque)

oil on canvas

40 x 60 in.

framed 52 x 70 in.

\$20,000 - 30,000

Provenance

Private collection, Colorado.





72

JAMES ELWOOD REYNOLDS (1926-2010)

Aqua de Rojo

signed 'James Reynolds CA' (lower left)

oil on canvas

34 x 40 in.

framed 46 x 51 1/2 in.

\$10,000 - 15,000

Provenance

Private collection, Colorado.



73

MARTIN GRELLE (BORN 1954)

Colorado Cowboys

signed and dated with the artist's star and cross devices 'Martin Grelle 1988 ©' (lower right) and signed and dated again, and titled (on the reverse)

oil on canvas

15 x 30 in.

framed 27 x 42 in.

\$15,000 - 25,000

Provenance

Peppertree Art Show, Santa Ynez, California.

Property from a Corporate Collection, Los Angeles, from the above, 1988.



74

BILL ANTON (BORN 1957)

Ranch Trio, *The Eye of the Storm*, and *Pardner's* (a group of three)
first signed 'Bill Anton ©' (lower right), second signed and dated 'Bill
Anton © 1989' (lower right), third signed 'Bill Anton ©' (lower left), and
each titled on a label (on the reverse)

each pencil on slick paper

first sight 21 1/2 x 26 1/2 in., *second sight* 17 x 23 1/4 in., *third sight*
23 x 17 in.

first framed 31 1/2 x 36 in., second framed 27 x 33 in., third framed 32
x 25 3/4 in.

\$2,500 - 3,500

Provenance

The artist.

Property from a Corporate Collection, Los Angeles.



75

ROBERT PUMMILL (BORN 1936)

The Smell of Hot Coffee

signed and dated 'Pummill - '84-' (lower left) and titled on an artist reproduction rights label (on the reverse)

oil on canvas

30 x 40 in.

framed 41 x 51 in.

\$8,000 - 12,000

Provenance

Private collection, Arizona.

Butterfield & Butterfield, Los Angeles, American and California

Paintings & Sculpture, June 13, 2001, lot 5202.

Property from a Corporate Collection, Los Angeles, from the above.



76



77

76

TERRY DUEN (T.D.) KELSEY (BORN 1946)

Texas Gold

inscribed 'TEXAS GOLD / © / 4/15 / TD KELSEY' (on the base)

bronze with brown patina

15 in. high

\$4,000 - 6,000

Provenance

Private collection, Costa Mesa, California.

77

TERRY DUEN (T.D.) KELSEY (BORN 1946)

A Cut Above

inscribed 'A CUT ABOVE / 1983 / 12/15 / T.D. KELSEY' and titled (on

the presentation plaque)

bronze with brown patina

13 in. high

\$3,000 - 5,000

Provenance

Private collection, Costa Mesa, California.

78

TERRY DUEN (T.D.) KELSEY (BORN 1946)

Free Spirits

inscribed 'FREE SPIRITS / © TD KELSEY / 14/15' (on the base)

bronze with brown patina

32 in. high

\$4,000 - 6,000

Provenance

Private collection, Costa Mesa, California.



78

79

CLYDE FORSYTHE (1885-1962)

Pals

inscribed '© CLYDE FORSYTHE 1970 'PALS' / 1/35 Bruce Gelker' (on the base)

bronze with brown patina

11 in. high

\$800 - 1,200

Provenance

Collection of Bruce Gelker, Long Beach, California, by family descent.

Bruce Gelker was the builder and owner of the Western-themed Saddleback Inn hotel, Santa Ana along with three other Saddleback Inn locations, including Lake Arrowhead, from 1964-1984. This bronze is number one in the edition of 35 and personally inscribed in the bronze to Gelker.



79

80

EUSTACE PAUL ZIEGLER (1881-1969)

The Ford, Mt. McKinley

signed with the artist's device 'Ziegler' (lower left) and signed again,
titled and dated 'Oct. 1957' (on the reverse)

oil on canvas

34 x 40 in.

framed 42 x 48 in.

\$40,000 - 60,000

Provenance

Albert A. and Rebecca Webb, Riverside, California.

Mary Webb Schaefer, Riverside, California, 1990, by family descent.

Private collection, California, 2022, by family descent.

Albert A. Webb was the Chief Engineer and General Manager of Riverside Canal Company in 1934. He founded an eponymous civil engineering and land development planning firm in Riverside, California in 1945 that continues to operate today. Webb traveled to Alaska frequently and owned land in Valdez until it was lost to the Great Earthquake of 1964.

The present work is believed to have been acquired on one of his Alaskan trips and was given pride of place in his office above his desk for decades.



MAYNARD DIXON (1875-1946)*Abandoned House, Contra Costa Co., Cal.*

signed, inscribed and dated 'Maynard Dixon / Contra Costa. May 1931' (lower right)

oil on canvas laid to Masonite

25 x 30 in.

framed 33 x 37 in.

\$60,000 - 80,000**Provenance**

Maxwell Galleries, San Francisco, California.

Property from a Corporate Collection, Los Angeles, from the above, 1983.

LiteratureWesley M. Burnside, *Maynard Dixon: Artist of the West*, Provo, Utah, 1974, p. 173, likely.

The present work is #516 in the Dixon ledger.

Despite the bucolic setting of layers of grassy fields that guide the eye toward distant foothills and mountains, a sense of abandonment and isolation is palpable.

The period when the present work was painted was a difficult time for the artist. Not only had sales slowed significantly and often required steep discounting due to the Depression, Dixon's New York gallerist Robert W. Macbeth, reported that tastes were moving in the direction of Modernism. ¹ It was in this uncertain period that Dixon day-tripped to Contra Costa County and executed *Abandoned Houses*, a subject that certainly reflected his thoughts and concerns about his future. The following month, Dixon, wife Dorothea Lange and their sons John and Daniel left San Francisco for New Mexico where he would spend seven months working out of a Taos studio belonging to New Mexican art patron Mabel Dodge Luhan. ² Finding inspiration in this new and dramatic environment, Dixon was able to shake off some of his concerns and find "artistic clarity" in his work produced there. ³

In *Abandoned Houses*, a sense of desertion and isolation is palpable in the scene, despite the bucolic setting. Viewed from above on a foreground hillside, the fenced in pens near the forsaken barn structures stand empty and are surrounded by layers of grassy fields that guide the eye in soft, layered diagonals toward distant foothills and purple-hued mountains. The suggestion of grazing cows in the fields adjacent to the foothills are articulated with just a few deft dabs of reddish-brown paint. The ombre effect Dixon often employs in his landscape skies is seen here with the lightest sky hues creating a shimmering effect against the outline of the mountains and increasing to more intense blue-tonality toward the upper edge of the composition.

¹ Mark Sublette, *Maynard Dixon's American West: Along the Distant Mesa*, Tucson, Arizona, 2018, p. 225.

² Ibid., p. 225.

³ Ibid., p. 225.





82

82

THOMAS MOLESWORTH (1890-1977)

Mounted Door

pine, wrought-iron

height 79 1/4 in. (201.3cm), width 29 7/8 in. (75.8 cm.); depth of door 1 3/8 in. (3.5 cm.)

\$4,000 - 6,000

Provenance

Christie's, New York, Thomas Molesworth's Furnishings for George Sumers' "Old Lodge", Glenwood Springs, *circa* 1935, June 7, 1995, lot 277.

Private Collection, South Carolina, from the above.



83

83

THOMAS MOLESWORTH (1890-1977)

Mounted Door

circa 1935-1937

pine, wrought-iron

height 75 1/4 in. (191cm), width 29 3/4 in. (75.5 cm.); depth of door 1 3/8 in. (3.5 cm.)

\$4,000 - 6,000

Provenance

Christie's, New York, Thomas Molesworth's Furnishings for George Sumers' "Old Lodge", Glenwood Springs, *circa* 1935, June 7, 1995, lot 156.

Private Collection, South Carolina, from the above.

84

THOMAS MOLESWORTH (1890-1977)

Mounted Door

circa 1935-1937

pine, wrought-iron

height 75 1/2 in. (191.2 cm.); *width* 31 3/4 in. (80.6 cm.); *depth of door* 1 1/2 in. (3.7 cm.)

\$4,000 - 6,000

Provenance

Christie's, New York, Thomas Molesworth's Furnishings for George Sumers' "Old Lodge", Glenwood Springs, *circa* 1935, June 7, 1995, lot 250.

Private Collection, South Carolina, from the above.



84

85

THOMAS MOLESWORTH (1890-1977)

Glass Paned Door

pine, wrought-iron, pebbled and clear glass

height 79 1/2 in. (202 cm.); *width* 31 5/8 in. (80.3 cm.); *depth of door* 1 3/4 in. (4.4 cm.)

\$4,000 - 6,000

Provenance

Christie's, New York, Thomas Molesworth's Furnishings for George Sumers' "Old Lodge", Glenwood Springs, *circa* 1935, June 7, 1995, lot 277.

Private Collection, South Carolina, from the above.



85



86

EDWARD BOREIN (1872-1945)

Reps; *Trail Boss* (Galvin 52; 85), c. 1915

Etchings on wove and laid paper respectively, *Reps* the second (final) state, *Trail Boss* the first state (of 2), each signed in pencil, with margins, each framed. (2)

plate 5 3/4 x 8 5/8in (14.6 x 21.9cm); 7 3/4 x 8 1/2in (19.7 x 21.6cm)

sight 6 1/8 x 9in (15.6 x 22.9cm); 8 5/8 x 9 3/8in (21.9 x 23.8cm)

\$3,000 - 5,000

Provenance

Private collection, United Kingdom, by family descent.



87

EDWARD BOREIN (1872-1945)

On Their Way; Running Wild Horses; Her Calf (Galvin 11; 49; 121), c. 1915

Etching and drypoints on wove paper, each signed in pencil, with margins, each framed. (3)

various sizes

\$3,000 - 5,000

Provenance

Private collection, United Kingdom, by family descent.





88

EDWARD BOREIN (1872-1945)

Arizona Cowpunchers; Race to the Wagon, No. 1; Wild Cattle, No. 2
(Galvin 40; 42; 115), c. 1915

Etching and drypoints on various laid and wove paper, each signed in pencil, with margins, each framed. (3)
various sizes

\$3,000 - 5,000

Provenance

Private collection, United Kingdom, by family descent.



89

EDWARD BOREIN (1872-1945)

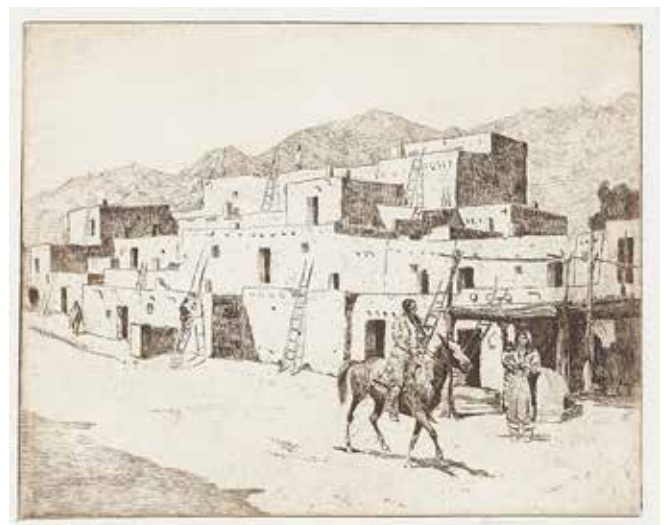
Closing In (Chasing a Longhorn No. 2); Chasing a Longhorn; A Street in Taos (Galvin 123; 124; 231), c. 1915

Two etchings, and an etching and drypoint on various wove papers, each signed in pencil, with margins, framed. (3)
various sizes

\$2,500 - 3,500

Provenance

Private collection, Vista, California, by family descent.





90

EDWARD BOREIN (1872-1945)

Who Wins?; A Variant of A Sure-Enough Rider (Galvin 63; 82),
Etching and drypoints on wove and laid paper respectively, each
signed in pencil, with margins, each framed. (2)
each plate 4 15/16 x 4in (12.5 x 10.2cm)
each sight approx. 5 1/2 x 4 1/2in (14 x 11.4cm)

\$2,000 - 3,000

Provenance

Private collection, Vista, California, by family descent.



91

EDWARD BOREIN (1872-1945)

The Spinner; Flying Mount (Galvin 71; 83), 1916; c. 1915

Etchings and drypoint on wove paper, each signed in pencil, with margins, each framed. (2)

plate 9 7/8 x 6 7/8in (25.1 x 17.5cm); 4 7/8 x 7in (12.4 x 17.8cm)

sight 10 1/2 x 7 1/2in (26.7 x 19.1cm); 5 1/4 x 7 1/4in (13.3 x 18.4cm)

\$2,000 - 3,000

Provenance

Private collection, Vista, California, by family descent.





92

AFTER EDWARD BOREIN (1872-1945)

Arizona Cowpunchers; *Point Riders*; *Ramada at Taos* (Galvin 40; 92; 239), c. 1915

A group of three etching and drypoints on wove paper, *Arizona Cowpunchers* bears signature in pencil and annotated 'imp', *Point Riders* only signed in the plate, *Ramada at Taos* stamp signed and inscribed by another hand in pencil 'Playa Taos', with margins, *Arizona Cowpunchers* with plate slightly slipped, each framed. (3) various sizes

\$1,000 - 2,000

Provenance

Butterfield & Butterfield, Los Angeles, California, April 28, 1987, lot 1802, *Arizona Cowpunchers*.

Sotheby Parke-Bernet, Los Angeles, California, May 6, 1981, lot 249, *Point Riders*.

Sotheby Parke-Bernet, Los Angeles, California, March 16, 1981, lot 244, *Ramada at Taos*.

Property from a Corporate Collection, Los Angeles, from the above.

93

AFTER JOSEPH HENRY SHARP (1859-1953)

Running Horse - Taos, plate executed c. 1900, printed later
Etching on textured wove paper, unsigned, titled in pencil and
numbered 122/227, with margins, framed.

plate 4 1/8 x 2 5/8in (10.5 x 6.7cm)

sight 7 x 5in (17.8 x 12.7cm)

\$400 - 600

Provenance

Property from a Corporate Collection, Los Angeles.



93

94

JAMES E. BAMA (1926-2022)

Sioux Indian, 1980

etching and aquatint in colors on wove paper, signed in pencil and
numbered 39/150, with margins, framed.

17 3/8 x 23 3/4in (44.1 x 60.3cm)

sight 18 7/8 x 24 3/4in (47.9 x 62.9cm)

\$800 - 1,200

Provenance

Private collection, Rancho Mirage, California.



94



95

WILLIAM HERBERT 'BUCK' DUNTON (1878-1936)

A Group of Portraits

A group of 4 lithographs on various wove paper, signed in pencil, each titled and dated, 'Model: Van Price. No. 69.', 'Model: Corn Weeds. No. 73.', 'Model: Chapman Ballard. No. 52.', 'Model: Bill Woods. No. 74.' respectively, with margins, each framed.

Titles and dates include:

Texas Bronc Twister, from the *Southwestern Series*, 1930; *Taos Pueblo Indian Girl (Corn Weeds)*, from *Southwestern Series*, 1931; *The Old Pioneer*, from the *Old Timer Series*, 1931; *The Prospector*, from the *Southwestern Series*, 1931 (4)

\$1,500 - 2,500



96

VERYL GOODNIGHT (BORN 1947)

A New Beginning, No Turning Back and The Gathering (a group of three)

first inscribed 'Veryl Goodnight 2007 ©' and stamped 'AP.3' (on the base), second inscribed 'Goodnight 1995 © / 63/150' and with artist's fingerprint (on the base), third inscribed 'Goodnight 1995 © / 41/150' (on the base)

first bronze with blue and golden brown patina, second bronze with brown, green and orange patinas, third bronze with golden brown patina

first 13 in. high, second 6 3/4 in. high, third 6 3/4 in. high

\$1,500 - 2,500

Provenance

The Estate of Molly Campbell.





97

GERALD BALCIAR (BORN 1942)

My Molly Molly and *Through the Redbud* (a group of two)
 first inscribed 'G. BALCIAR © 2014 1/1' (on a leaf verso), second
 inscribed 'G. BALCIAR / © 2013 / 43/75' (on the base)
 each polychromed bronze
 first 12 in. high, second 17 in. high

\$2,000 - 3,000

Provenance

The artist.

The Estate of Molly Campbell.

My Molly Molly was a commission by the artist and gifted to Molly Campbell. It is a unique work.



98

MIAN SITU (BORN 1953)

Bashful

signed 'Mian Situ' (lower left) and titled in another hand (on the reverse)

oil on canvasboard

16 x 12 in.

framed 20 1/4 x 16 1/4 in.

\$3,000 - 5,000

Provenance

Private collection, Bakersfield, California.



98

99

MIAN SITU (BORN 1953)

Children and Dog

signed 'Mian Situ' (lower left) and signed again (on the reverse)

oil on canvas

20 x 24 in.

framed 27 x 30 1/2 in.

\$2,500 - 3,500

Provenance

The artist.

The Estate of Molly Campbell.



99

100

ROY ANDERSEN (1930-2019)

His New Bow

signed 'Roy Andersen - CA' (lower right) and signed with initials 'RA' (lower left), signed again and titled on an exhibition label (on the reverse)

oil on canvas

40 x 30 in.

framed 53 x 43 in.

Painted in 2003.

US\$20,000-30,000

Provenance

Claggett/Rey Gallery, Vail, Colorado.

Private collection, Florida.

Exhibited

Phoenix, Phoenix Art Museum, *Cowboy Artists of America 38th Annual Sale & Exhibition*, October 18 - November 16, 2003.





101

DON CROWLEY (1926-2019)

The Grand Child

signed '© Don Crowley' (lower right) and signed again and titled (on the backing board)

oil on canvas

30 x 24 in.

framed 39 x 33 in.

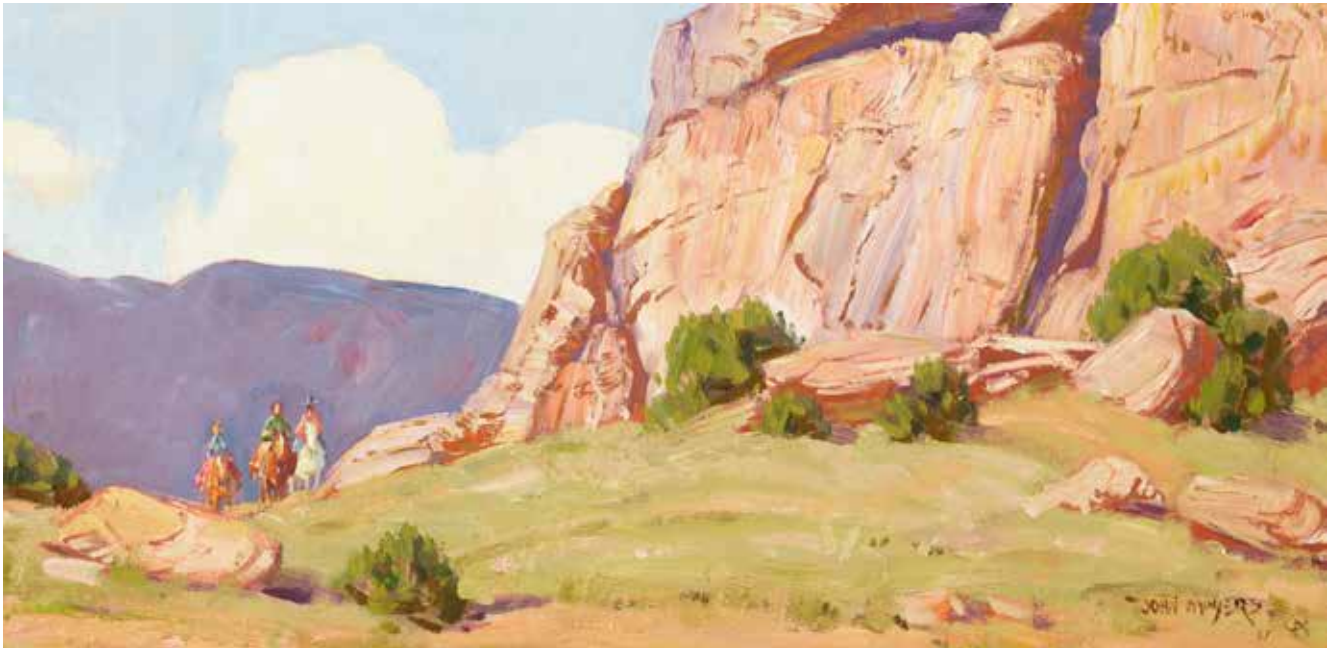
\$6,000 - 8,000

Provenance

Morris & Whiteside Galleries, Hilton Head Island, South Carolina.

Scottsdale Art Auction, Scottsdale, Arizona, April 6, 2013, lot 42.

Private collection, Santa Rosa Valley, California.



102

JOHN MOYERS (BORN 1958)

Canyon Del Muerto

signed and dated 'John Moyers / 07 CA' (lower right) and signed and dated again, titled and inscribed '©' (on the reverse)

oil on panel

15 x 30 in.

framed 21 x 36 in.

\$5,000 - 7,000

Provenance

The Estate of G. Andrew Bjurman.



103

103

WARREN E. ROLLINS (1861-1962)

Desert Dawn

signed 'W.E. Rollins' (lower left) and signed again, titled and inscribed 'Santa Fe, N.M.' (on the reverse)

oil on canvas

20 x 34 in.

framed 30 1/4 x 44 1/4 in.

\$3,000 - 5,000

Provenance

Butterfield & Butterfield, Los Angeles, California and American Paintings, December 8, 1993, lot 3566.

Property from a Corporate Collection, Los Angeles, from the above.



104

104

BURT PROCTER (1901-1980)

Meeting on the Mesa

signed 'Burt Procter' (lower left)

oil on board

12 x 24 in.

framed 20 x 32 1/2 in.

\$2,500 - 3,500

Provenance

Collection of Bruce Gelker, Long Beach, California, by family descent.

Bruce Gelker was the builder and owner of the Western-themed Saddleback Inn hotel, Santa Ana along with three other Saddleback Inn locations, including Lake Arrowhead, from 1964-1984.

105

MARJORIE JANE REED (1915-1996)

Frustrated Hold-up at the Dos Palmas Station (Sketch for the Bradford Stage Road Series)

signed 'MARJORIE REED-' (lower left) and signed again, titled and dated '1977' (on the reverse)

oil on canvasboard

20 x 24 in.

framed 28 x 31 in.

\$2,500 - 3,500

Provenance

Private collection, Los Angeles, California, by family descent.



105

106

MARJORIE JANE REED (1915-1996)

Mescalero Apaches Running off Stage Horses

signed 'MARJORIE REED' (lower right) and signed again and titled on an artist's label (on the stretcher bar)

oil on canvas

24 x 30 in.

framed 26 x 30 in.

\$2,500 - 3,500

Provenance

Rachel Davis Fine Arts, Cleveland, Ohio, October 25, 2014, lot 97.

Private collection, Temecula, California, from the above.



106



107

107

MARJORIE JANE REED (1915-1996)

A Pause for Refreshment

signed 'MARJORIE REED-' (lower right) and signed again and titled on an artist label (on the reverse)

oil on canvasboard

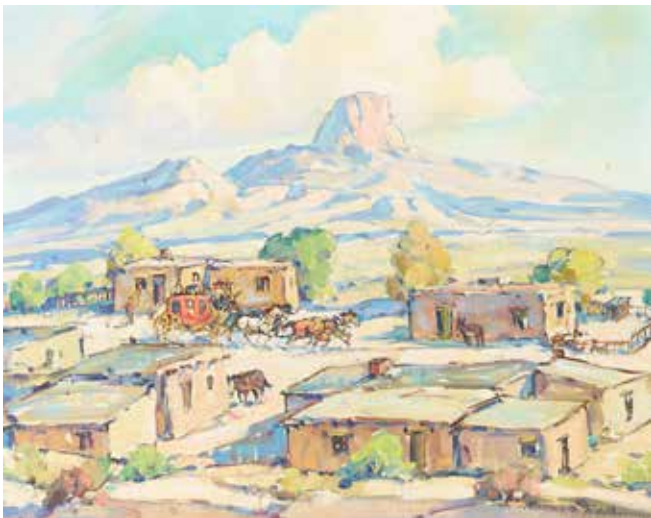
20 x 24 in.

framed 28 x 32 in.

\$2,500 - 3,500

Provenance

Private collection, Los Angeles, California, by family descent.



108

108

MARJORIE JANE REED (1915-1996)

Arrival of the Stage at Cabazon

signed 'MARJORIE REED-' (lower right) and signed again and titled on an artist label (on the reverse)

oil on canvasboard

16 x 20 in.

framed 22 1/2 x 27 1/2 in.

\$2,000 - 3,000

Provenance

Private collection, Los Angeles, California, by family descent.

109

MICHAEL STACK (BORN 1947)

Evening in Summer

signed 'Michael Stack' (lower left) and titled, dated, and inscribed
'1990 / Tucson, AZ' (on the reverse)

oil on canvas

16 x 24 in.

framed 23 x 31 in.

\$2,000 - 3,000

Provenance

Peppertree Art Show, Santa Ynez, California.

Property from a Corporate Collection, Los Angeles, from the above,
1990.



109

110

MICHAEL STACK (BORN 1947)

Moon Over the Ajo Range, Arizona

signed 'Michael Stack' (lower right) and titled, dated, and inscribed '©
2004 / AZ painting of the Ajo Mt. Organ Pipe Mount' (on the original
foam core backing)

oil on canvas

8 x 10 in.

framed 13 x 15 in.

\$1,500 - 2,000

Provenance

The artist.

The Estate of Molly Campbell.



110



111

PORFIRIO SALINAS (1910-1973)

Spring Pastoral Landscape with Bluebonnets

signed 'Porfirio Salinas' (lower left)

oil on canvas laid to board

9 x 11 in.

framed 12 x 15 1/2 in.

\$5,000 - 7,000



112

PORFIRIO SALINAS (1910-1973)

Fall Pastoral Landscape

signed 'Porfirio Salinas-' (lower left)

oil on canvas

9 x 12 in.

framed 15 1/2 x 19 in.

\$4,000 - 6,000

113

CONRAD SCHWIERING (1916-1986)

Spring Highlights

signed 'Schwiering / © / NAWA' (lower right) and titled and numbered 'No. 1451' on a label (on the reverse) and artist's studio stamp (on the reverse)

oil on Masonite

27 x 32 in.

framed 34 x 39 in.

\$12,000 - 18,000

Provenance

Private collection, Southern California, by family descent.





114

DAVID CHAPPLE (BORN 1947)

Yellowstone Autumn

signed 'David Chapple' (lower right) and titled (on the reverse)

oil on linen laid to board

24 x 36 in.

framed 31 1/2 x 43 1/2 in.

\$6,000 - 8,000

115

NANCY BUSH (BORN 1947)

Autumn Storm

signed 'Bush ©' (lower left) and signed again and titled (on the reverse)

oil on canvas

22 x 24 in.

framed 30 x 31 in.

\$3,000 - 5,000

Provenance

Whistle Pik Galleries, Fredericksburg, Texas.

Private collection, Rancho Santa Fe, California.



116

116

CHARLES H. PABST (BORN 1950)

Evening Squall

signed 'Charles H. Pabst' (lower right) and titled (on the presentation plaque)

oil on canvas

24 x 36 in.

framed 36 x 48 in.

\$3,000 - 5,000

Provenance

Property from the Collection of the Bennington Arts Center of Southern Vermont College.



116

117

G. (GERALD HARVEY JONES) HARVEY (1933-2017)

Evening Cab

signed and dated 'G. Harvey- © '87' (lower left) and signed again
(on the original backing board), titled, numbered and with an artist
reproduction rights statement '4653' (on the reverse)

oil on board

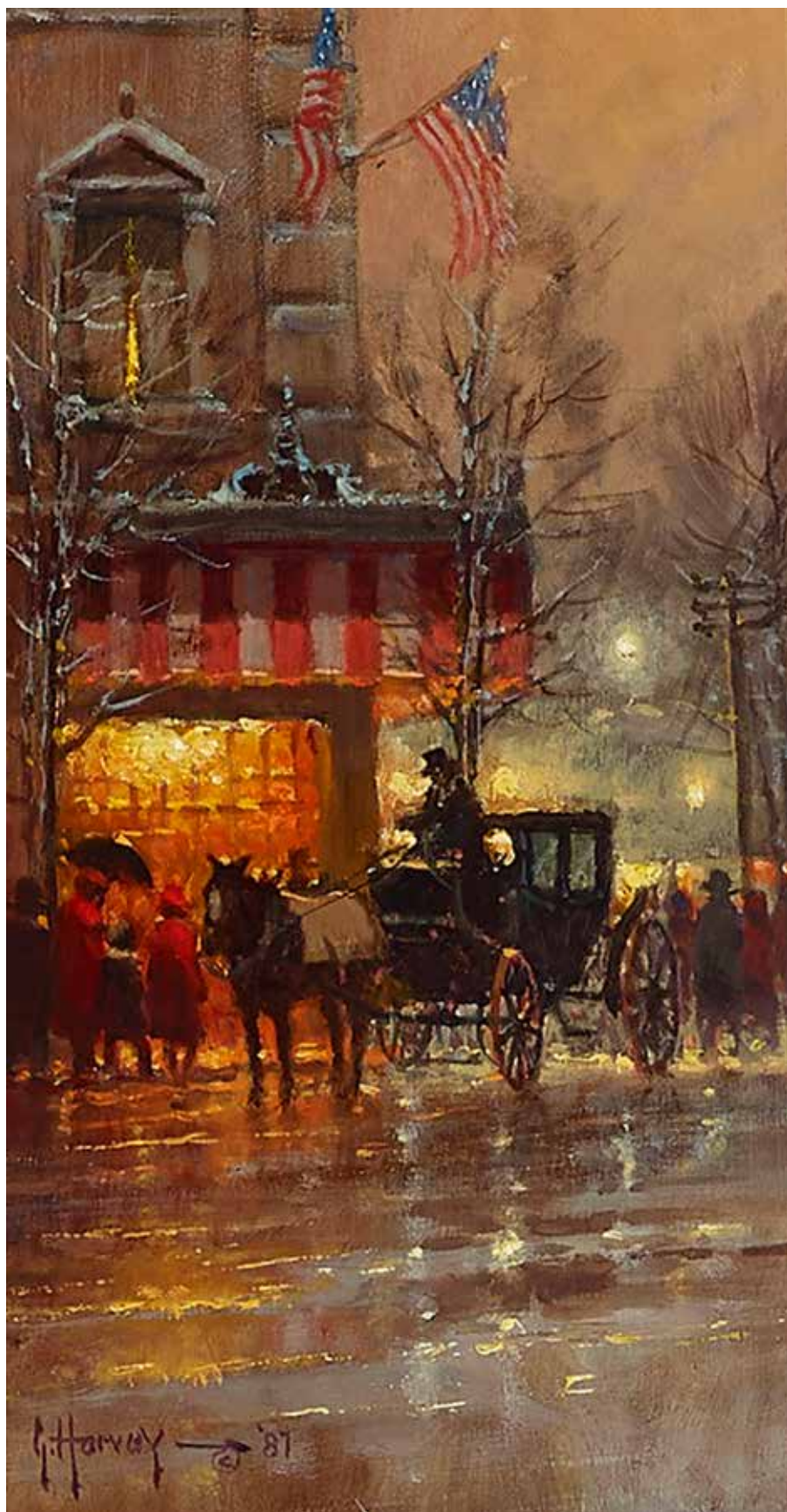
11 x 6 in.

framed 21 x 16 in.

\$10,000 - 15,000

Provenance

Private collection, Santa Rosa Valley, California.





118

118

CHARLES H. PABST (BORN 1950)

White Dove

signed 'Charles H. Pabst' (lower right) and titled (on the presentation plaque)

oil on canvas

24 x 36 in.

framed 33 3/4 x 45 3/4 in.

\$3,000 - 5,000

Provenance

El Presidio Gallery, Inc., Tucson, Arizona.

Property from the Collection of the Bennington Arts Center of Southern Vermont College.



119

119

CLYDE ASPEVIG (BORN 1951)

Noon Bells

signed '© ASPEVIG' (lower right) and titled and numbered '#1' (on the reverse)

oil on Masonite

12 x 20 in.

framed 18 x 26 in.

\$1,500 - 2,500

Provenance

Trailside Galleries, Scottsdale, Arizona.

Private collection, Kentucky, from the above, 1986.



120

ROBERT ELMER LOUGHEED (1910-1982)

Mission at Cordova

signed 'RE LOUGHEED' (lower left) and signed again and titled (on the backing paper)

oil on board

19 1/2 x 29 1/2 in.

framed 29 x 38 in.

\$8,000 - 12,000

Provenance

Blair Galleries, Taos, New Mexico.

Fenn Galleries, Ltd., Santa Fe, New Mexico.

Gerald Peters Gallery, Santa Fe, New Mexico.

Santa Fe Art Auction, Santa Fe, November 13, 2004, lot 263.

The Estate of G. Andrew Bjurman, from the above.



121

GORDON SNIDOW (BORN 1936)

Come Rain or Come Shine, a Cowboy's Work is Never Done

signed and dated 'Snidow / © 2013' (lower right) and titled on a gallery label (on the reverse)

oil on board

15 x 27 in.

framed 22 x 34 in.

\$5,000 - 7,000

Provenance

Trailside Galleries, Jackson, Wyoming.

Claggett/Rey Gallery, Vail, Colorado.

Private collection, Colorado, from the above.



122

GORDON SNIDOW (BORN 1936)

Saddlin Up

signed and dated 'Snidow / © 2008' (lower right)

oil on board

16 x 32 in.

framed 25 x 41 1/4 in.

\$7,000 - 10,000

Provenance

Private collection, Colorado.



123

ROBERT (SHOOFLY) SHUFELT (BORN 1935)

Cowboys, Chilly Winds, and Bill Riggins, Super Looping (a group of three)

each signed with the artist's device 'Shoofly' and titled and dated respectively '1990, 1990, 1993' (lower right)

each pencil on paper

first sight 29 x 22 in., second sight 17 x 26 3/4 in., third sight 11 1/2 x 20 in.

first framed 41 x 33 1/2 in., second framed 27 x 38 1/2 in., third framed 20 x 30 in.

\$1,500 - 2,500

Provenance

Peppertree Art Show, Santa Ynez, California, 1991 and 1993.

Property from a Corporate Collection, Los Angeles, from the above.



124

RUSSELL HOUSTON (BORN 1954)

Cowboy Conversation

signed and dated 'Russell Houston 1988' (lower left)

oil on canvas

15 x 30 in.

framed 26 1/2 x 41 1/2 in.

\$2,000 - 3,000

Provenance

Peppertree Art Show, Santa Ynez, California, 1988.

Property from a Corporate Collection, Los Angeles, from the above.



124

125

ROSS STEFAN (1934-1999)

At My Leisure

signed 'Ross Stefan' (lower left) and signed again, titled and inscribed
'Patagonia, Arizona' (on the stretcher bar)

oil on canvas

28 x 36 in.

framed 36 1/2 x 44 1/2 in.

\$2,000 - 3,000

Provenance

Butterfield & Butterfield, California and American Paintings, Los
Angeles, December 8, 1993, lot 3602.

Property from a Corporate Collection, Los Angeles, from the above.



125



126

126

WAYNE BAIZE (BORN 1943)

Chancin' a Glance

signed 'Wayne Baize ©' (lower right) and titled on a label (on the reverse)

pastel and colored pencil with gouache highlights on paper

23 x 29 in.

framed 40 x 46 in.

\$2,000 - 3,000

Provenance

Private collection, Arizona.

Butterfield & Butterfield, Los Angeles, American and California Paintings and Sculpture, June 13, 2001, lot 5217.

Property from a Corporate Collection, Los Angeles, from the above.



127

127

GORDON SNIDOW (BORN 1936)

Running Like the Wind

signed 'Snidow / ©' (lower right)

oil on board

17 x 22 in.

framed 22 x 27 in.

\$5,000 - 7,000

Provenance

Claggett/Rey Gallery, Vail, Colorado.

Private collection, Colorado, from the above.



128

JAMES ELWOOD REYNOLDS (1926-2010)

Watching the Herd

signed and dated 'James Reynolds CA / 1988' (lower right) and titled
(on the presentation plaque)

oil on canvas

20 x 30 in.

framed 30 x 40 in.

\$8,000 - 12,000

Provenance

Private collection, Colorado.



129

FRANCIS HENRY BEAUGUREAU (1920-2001)

Mounted Cavalry in a Battle

signed 'Beaugureau' (lower right)

oil on canvas

30 x 40 in.

framed 41 x 51 in.

\$4,000 - 6,000

Provenance

A.N. Abell Auction Company, Commerce, California, June 12, 1994,
lot 333.

Property from a Corporate Collection, Los Angeles, from the above.



130

FRANCIS HENRY BEAUGUREAU (1920-1991)

Guarding the Wagon

signed 'Beaugureau' (lower left)

oil on canvas

24 x 30 in.

framed 32 x 48 in.

Painted circa 1975.

\$2,500 - 3,500

Provenance

Jones and Jones Gallery, Texas.

Butterfield & Butterfield, Los Angeles, American, European, California and Contemporary Paintings, January 17, 1990, lot 267.

Oscar Gonzalez, Altadena, California.

Property from a Corporate Collection, Los Angeles, from the above.

131

CHARLES WYSOCKI (1928-2002)

Love Letter from Laramie

signed '© Charles Wysocki' (lower left) and signed again and titled (on the stretcher bar)

oil on canvas

36 x 48 in.

framed 45 x 57 1/2 in.

\$7,000 - 10,000

Provenance

Private collection, Brentwood, California.





132



133

132

BILL HUGHES (1932-1992)

Distant New Mexico Town Bathed in Sunlight (The Blue Pickup)

signed and dated 'Hughes 80' (lower left)

oil on canvas

40 x 50 in.

framed 50 x 60 in.

\$2,500 - 3,500

Provenance

Private collection, Southern California.

133

BRUCE CARLTON NOWLIN (BORN 1949)

Western Landscape

signed '© B Nowlin-' (lower left) and signed again (on the reverse)

oil on board

25 x 49 in.

framed 30 x 54 1/2 in.

\$2,500 - 3,500

Provenance

The Wing Gallery, Sherman Oaks, California.

Private collection, Sherman Oaks, California.



134

WILLIAM MATTHEWS (BORN 1949)

Along Maggie Creek

signed with conjoined script 'WillyMatthews' (lower left) and with the artist's stamped device, and titled on a printed gallery label (on the reverse)

watercolor on paper

17 1/2 x 20 in.

framed 24 1/2 x 27 in.

Painted in 2000.

\$3,000 - 5,000

Provenance

The artist.

Spanierman Gallery LLC, New York, New York.

Private collection, Palm Desert, California.



135



136

135

ED COPLEY (BORN 1944)

Thunder on the Horizon

signed 'ED COPLEY ©' (lower right) and titled (on the presentation plaque)

oil on canvas

24 x 48 in.

framed 36 x 59 in.

\$2,000-3,000

Provenance

Private collection, Rancho Santa Fe, California.

136

RALPH EDWARD OBERG (BORN 1950)

A Fine Fall Day

signed 'Oberg.' (lower left) and signed again, titled, inscribed, and numbered 'Painted on location near Ridgway, CO / 09065' (on the reverse)

oil on linen laid to panel

10 x 12 in.

framed 15 x 16 1/2 in.

\$1,000 - 1,500

Provenance

The Estate of Molly Campbell.



137

CHARLES H. PABST (BORN 1950)

Gathering Storm

signed 'Charles H. Pabst' (lower right) and titled on a typed gallery label (on the frame reverse)

oil on canvas

36 x 48 in.

framed 47 x 57 in.

\$4,000 - 6,000

Provenance

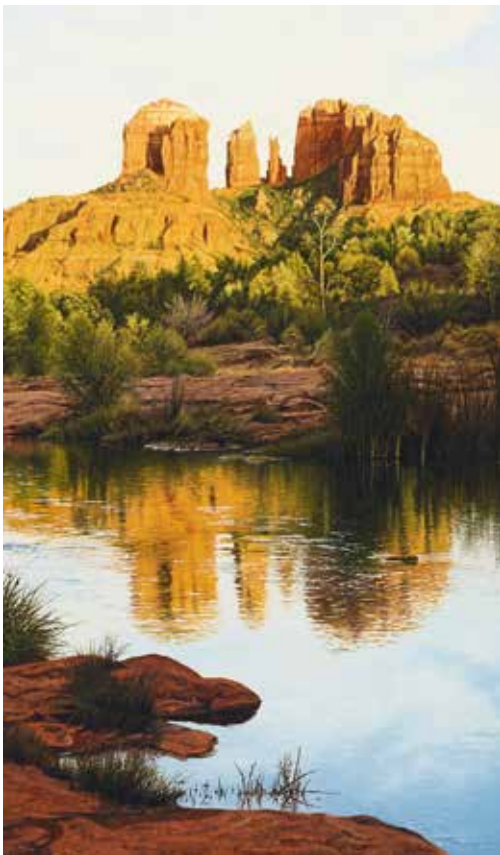
El Presidio Gallery, Inc., Sedona, Arizona.

Bruce Laumeister and Elizabeth Small.

Property from the Collection of the Bennington Arts Center of Southern Vermont College, gifted from the above, 2018.



138



139

138

JERRY JORDAN (BORN 1944)

Western Landscape

signed 'Jerry Jordan' (lower left)

oil on canvas

24 x 48 in.

framed 32 1/4 x 56 1/4 in.

\$2,500 - 3,500

Provenance

Private collection, San Diego, California.

139

DENNIS MILHOMME (BORN 1954)

Quiet Repose

signed and dated 'Milhomme © '10' (lower left)

oil on canvas

20 x 12 in.

framed 28 x 20 in.

\$2,500 - 3,500

Provenance

The Estate of Molly Campbell.

140

CURT WALTERS (BORN 1950)

Winter Day

signed and dated 'Curt Walters 1985' (lower right)

oil on canvas

35 x 41 in.

framed 46 x 51 in.

\$4,000 - 6,000



140

141

JAY MOORE (BORN 1964)

Last Light, Gore Range

signed 'JAY MOORE' (lower right) and signed again, titled and dated
'© 2014' (on the reverse)

oil on canvas laid to panel

24 x 18 in.

framed 34 x 27 in.

\$3,000 - 5,000

Provenance

The Estate of Molly Campbell.

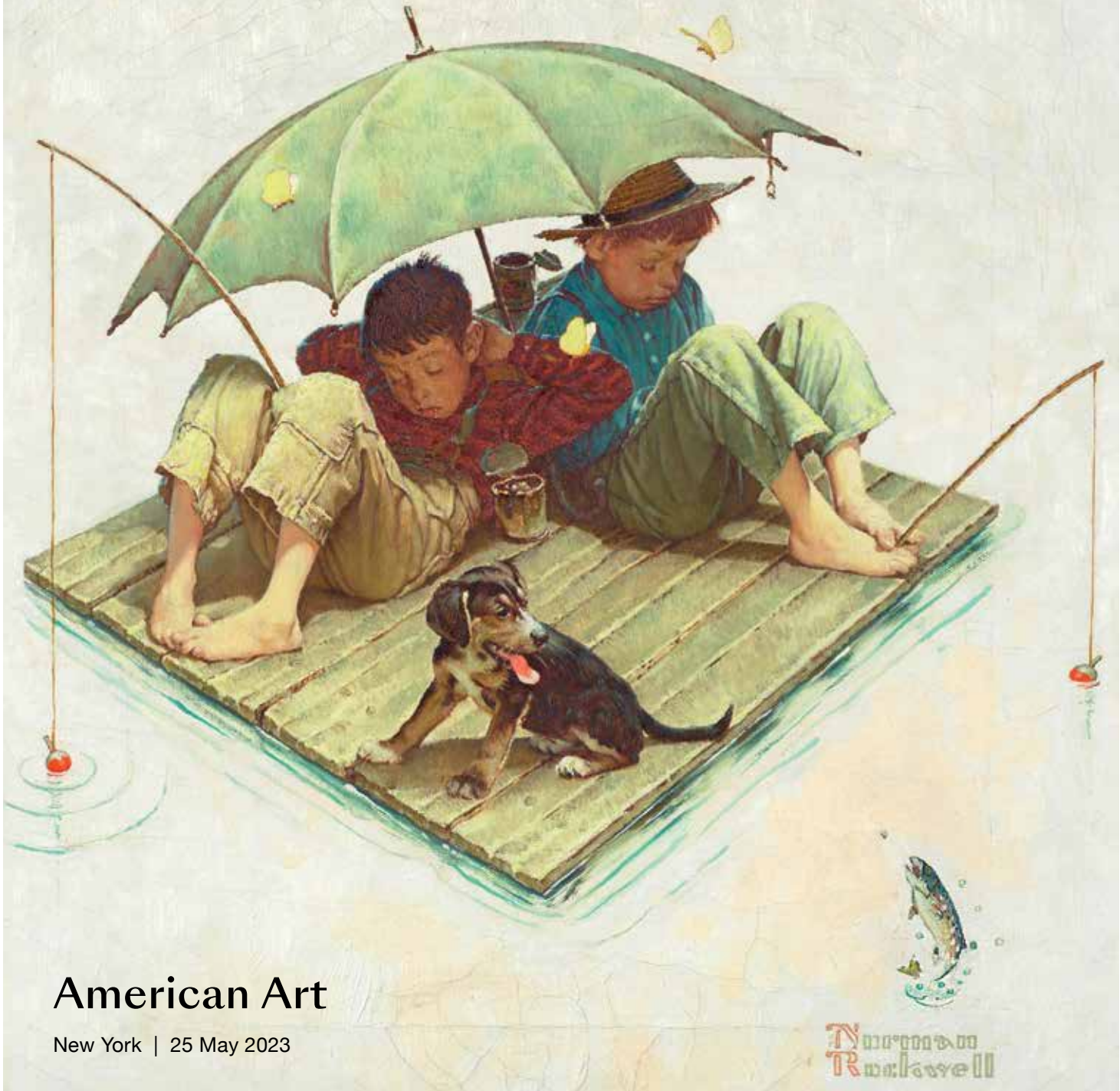
END OF SALE



141

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NORMAN ROCKWELL (1894-1978)
Me and My Pal: Fishing Raft
signed 'Norman / Rockwell' (lower right)
oil on canvas
14 1/8 x 13 1/8 in. (35.9 x 33.3 cm.)
Painted in 1954.
\$500,000-700,000

Bonhams

AUCTIONEERS SINCE 1793



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GUSTAVE BAUMANN (1881-1971)

Processional, (Chamberlain 136), 1930
Color woodcut with aluminum leaf
Sold for \$20,312

The background of the entire page is a photograph of ancient stone ruins at Mesa Verde National Park. The ruins are built into the natural rock formations of a canyon, featuring multi-story buildings with rectangular windows and doorways. The stone is a warm, reddish-brown color. Some areas are overgrown with green shrubs and small trees. The lighting is bright, casting shadows that emphasize the textures of the rock and the structures.

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Glossary

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AUTHORSHIP

(ARTIST)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

ATTRIBUTED TO (ARTIST)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

STUDIO OF (ARTIST)

In our best judgment a work by an unknown handworking in the artist's studio.

CIRCLE OF (ARTIST)

In our best judgment a work of the period of the artist and closely related to the artist's style.

FOLLOWER OF (ARTIST)

In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

MANNER OF (ARTIST)

In our best judgment a work in the style of the artist, possibly of a later date.

AFTER (ARTIST)

In our best judgment a copy of the known work by the artist.

TITLE

If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

SIGNATURE

SIGNED

The signature is, in our opinion, the signature of the artist.

BEARS SIGNATURE

Has a signature which, in our opinion, might be the signature of the artist.

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The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE \$25,000 UP TO AND INCLUDING \$1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the \pounds symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \bigcirc symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer’s Guide - continued

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Bonhams

Sale title: Western Art	Sale date: April 26, 2023
Sale no. 28364	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:



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